# St. Mary's Ballet Folklorico of Redlands

# 20th Anniversary Performance

*Come join us as we present the cultural music and dance of Mexico*

## Saturday, July 23, 1994

## Matinee 2:00pm - Evening 6:00pm

## Glenn Wallichs Theatre

*Corner of University and Sylvan Blvd*

*(University of Redlands Campus)*

*For More Information Call:*

*Delores Cortez, Director*

*(909) 793-5002*

*Tickets $5.00 Adults - $3.00 Children/Seniors*

# Introduction:

St. Mary's Ballet Folklorico was established in 1974, at the instigation of the many parents, by Petra Lopez, Mary L. Hernandez, Juan Jose Ruiz de la Torre, Jose Pepe Roa, and with the assistance and encouragement of the Pastor of St. Mary's Catholic Church, Father E. Connally. The parents, wishing to educate their children in their Hispanic culture and heritage, helped the Folklorico expand and individualize their style and uniqueness. Therefore, the Folklorico moved to their present rehearsal site at Orangewood High School with the help of past Superintendent of Schools, Dr. Wheeler. At that time, Delores N. Ramirez-Cortez, assumed the role of Director. Mrs. Cortez, assisted by Rosa Vasquez-Gonzales as Music Coordinator, and the many parents who volunteered their time and efforts in the preservation of the Folklorico, helped to bring the Hispanic culture, through dance and music, to the children of our community.

The members of the Folklorico are educated not only in the fine art of dance, but also in the history and folklore of Mexico and its evolution. The exciting tales of Juana Gallo, a female General of the Mexican army during the revolution of 1910, her sacrifices and the enduring story of love for one's people and country. History is brought to life for our children as they learn of the sorrow and triumph of their own people through the past, and the future. The pride we have in our children, and our heritage is presented for you this evening. We hope to convey to you this joy, pride and excitement in having a culture rich with history and folklore like that of our Hispanic heritage.

We would like to say thanks to all the parents, past and present, the businesses, and charitable organizations, for their support through the years. Enjoy this evening's entertainment and our deepest appreciation goes out to you for joining us in our 20th Anniversary Celebration.

# Group Profile:

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| **Director** | Delores N Cortez |
| **President** | Virginia Gautier |
| **Instructor/Choreographers** | Jenna Cortez-Aguirre |
| | Elizabeth Cortez |
| **Assistant Instructors** | Marina Gonzales-Jimenez |
| | Anna Gonzales |
| | Emery Guzman |
| **Dress Designers** | Juan Jose Ruiz de la Torre |
| | Jose Pepe Roa |
| | Antonia Ramirez-Chavez |
| | Delores N. Ramirez-Cortez |
| | Elizabeth Cortez |

*Thanks to:*

| | |
|---|---|
| **Guest Instructor** | Professor Carlos Gallegos, Bellas Artes Mexico |
| **Hair Pieces** | Jose Vences, Ballet Folklorico del Pacifico |
| | Marina Jimenez-Gonzales |

# Dance Company

Jenna Cortez-Aguirre
Joshua Aguirre
Elizabeth Cortez
Angel Garcia
Anna Gonzales
Samantha Gonzales
Emery Guzman
Emily Guzman
Elena Hernandez
Rosemarie Hernandez
Marina Gonzales-Jimenez
Angela Morrow
Richard Morrow
Amber Morton
Elyse Perez
John Perez
Adriene Robles
Gina Hernandez Sanchez
Lauren Tapia
Regina Calderon

# Program:

## GUERRERO.

The state of Guerrero, located on Mexico's western coastline, is a region that richly blends the South American, Spanish and African cultures, all of which influenced the music and dance of this tropical region. The flowing movement of the dresses represent warm breezes and clear blue waters. Listen for the echo of tapping shoes as they signify the joy of life exuded by the people of Guerrero. These lively, fast-paced dances are representative of the traditions of courtship; the first meeting, the decision to marry, and the farewell to other lovers, are all depicted here for you. A part of this courtship ritual is the capture of an Iguana, a delicacy of this region, as a gift for the family of the young man's intended or novia. Along with the traditional courtship comes the younger generation who have not as yet reached this stage. The younger boys capture the Iguana and are interested only in teasing the girls, not courting them. This amusing ritual is depicted in our final number in this series of dances.

El Toro Rabon
El Arancasacate
La Iguana

## MICHOACAN:

Land of the Tarascan Indian, Lake Patzcuaro (a fisherman's paradise), and the machete. Michaocan, rich in dramatizations of pagan and religious beliefs. The dresses of the women of this region reflect the Indospanish origin. This piece opens with two separate jarabes, which means "sweet syrup," and these dances are based on the spanish dances of the 16th and 17th centuries. Next, the dance "Sonajas" is performed with a rattle which is synchronized to the rapid movement of the dancers steps, and requires skillful handling. Finally, the series is ended with the "Diana." Together the songs and dances express the festive mood of a celebration in Michaocan.

Jarabes
Sonajas
Diana

## VERACRUZ:

A chief port on the Gulf of Mexico, VeraCruz has been influenced by the people of many different countries. This type of music is played by a group of musicians called a "Conjunto Jarocho." Each song has different versions and sometimes becomes quite a challenge to singers to outdo the original. Listen carefully and you may hear that many songs have slightly risqué verses, though never quite offending anyone. The costume is white because of the humid, tropical conditions, and the shawl and fan are representative of the influences of Spain. Footwork can range from slow rhythmic sounds to very fast, intricate steps which are known as "zapeteado."

El Fandango Jarocho
El Tilingo Lingo
El Zapateado
El Coco

## MUSICA NORTENA:

Next we have the music and dances from the northern states of Mexico (Sonora, Chihuahua, Monterey). Bordering Texas, Mexico's vaqueros had a great influence on the American Cowboy. Mexico, at one time, requested the assistance of the German people to develop the mines in this area. As a result, German settlers established communities, and married into Mexican families.

Much of this music is reminiscent of the polka due to this German influence and is now known as Nortenos.

## OAXACA:

The Isthmus of Tehuantepec lies on the Gulf of Campeche and the Gulf of Tehuantepec. It includes parts of the states of Vera Cruz and Oaxaca. The costumes of this region reflect the influences of countries across the seas. On the Isthmus of Tehuantepec, a wrecked ship washed ashore. Inside the ship native women found trunks containing elaborate lacy baby baptismal gowns that had probably been ordered by the Spanish women along with gold pieces. The native women, in their practicality, placed these garments on their heads and used them as mantillas, just as they had seen the Spanish women wear. The gold pieces were fashioned into earrings and necklaces. Women would bring gifts for the bride in the black pottery of Oaxaca. The baby garments became symbolic of the innocence and purity of first love. These baby garments became a tradition and were worn at wedding celebrations.

La Llorna
(Costume design by Antonia Ramirez-Chavez)

## LA REVOLUCION:

Modern Mexico began with the revolution of 1910. For the first time in the country's history, Mexican women joined the men in their political struggle, supported and bore arms with them in Mexico's fight for liberty. Songs like La Jesusita en Chihuahua, La Juana Gallo, and La Valentina Ramirez are actually history being told through music. These songs were composed so that people would never forget the contribution that these women made to Mexico's history. Many of these "Soldaderas" were given entire regiments to command and thus became great leaders in the Revolution. We dedicate this series of dances to the strength and bravery of these women of 1910, as well as to the inheritance of these traits in Hispanic women today.

La Jesusita en Chihuahua
Vamos al Baile
Las Carabines
La Juana Gallo
La Adelita

## INTERMISSION

## TAMAULIPAS:

The music of Las Huastecas is performed for long-held vocals, accompanied by violins and guitars, combine in lively harmonies. These dances depict the celebration of the village after the successful completion of the yearly sugar harvest.

El Gustito

## SPANISH INFLUENCE:

Spain influenced Mexico in many ways, in dance, dress, and music. To depict this influence we have included a dance representative of Spain for this performance.

El Cordero

## SINALOA:

The state of Sinaloa awakens slowly, as it does each day, with calm waves washing the shore. This series of dances opens with Mazatlan, which symbolizes the ocean waves slowly rising and crashing against the rocky shore. As the State comes to life with the Carnival, a competition of dances begin with the celebration of the day. Sinaloense is the finale of our presentation of this region, and is performed with brightly colored costumes which reflect the tropical climate of this region.

Mazatlan
El Carnival
Sou se la Palma
Sinaloense

## CHIAPAS:

Set in Southern Mexico, Chiapas lies on the Pacific Ocean. It rises from tropical coastal plains to rugged mountains, so the climate is varied. At one time, Chiapas was part of Guatemala and joined Mexico in 1821. It is the land of the Marimba music and beautiful gardens. The rich beauty of the jungle's flowers and the colorful birds are heard in the festive music, and seen in the elegant beauty of the costumes of Chiapas.

El Alcaraban
El Palenque
El Cachito

## JALISCO:

The state of Jalisco is centrally located and is the land of Charros and Mariachis. It is a region blending Indian, Spanish, German, and French cultures and it's people, the *Tapatios*, express spirit and vitality through energetic and colorful dances. The series of dances we shall perform for you include the famous El Jarabe Tapatio, or Mexican Hat Dance. Presented to you in the authentic legendary costume La China Poblana. It is representative of the foundation of the Mexican culture. In the front of the women's costume is the Great Tenochtitan, the vision of the eagle perched on a cactus devouring a serpent. This is the same vision the Aztec people searched for to establish their home. Although the cactus was located on a rocky area in the middle of a grand lake, the Aztecs followed their vision and built a great city, which is now the beautiful historic Mexico City. On the back of the skirt is the Aztec Calendar. The legend of this costume beings with a Chinese Princess who was sold by pirates to a merchant from Puebla. The merchant took her to his barren wife and they raised her as their daughter. She taught the people of Puebla many sewing techniques, as well as the uses of colorful dyes for painting and was beloved for her valuable teachings.

Jalisco is symbolic of Mexican nationality and the spirit and vitality of it's people is displayed in the lively dances we shall perform for you in this final series.

Las Copetonas
El Ausente
El Gusto
El Son de la Negra
El Jarabe Tapatio
La Culebra

*We hope that this performance has brought you a little history of Mexico, a lot of enjoyment, and pride.*

*May the four winds carry you through another happy year and bring you back to us to help celebrate another anniversary!*

# St. Mary's Ballet Folklorico of Redlands

## In Memory of:

St. Mary's Ballet Folklorico of Redlands dedicates this 20th Anniversary performance to the following:

**Jose Pepe Roa**

**Antonia Ramirez-Chavez**

**Juan Jose Ruiz de la Torre**

**Jaime Espinoza**

**Robert Ramirez, Jr.**